



Early Journal Content on JSTOR, Free to Anyone in the World

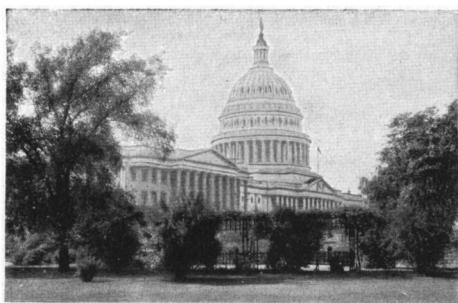
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



ART AND PROGRESS

Published monthly by the American Federation of Arts
1741 New York Avenue, Washington, D. C.

Charles L. Hutchinson	President.
Herbert Adams	Vice-President.
John W. Alexander	" "
T. Lindsey Blayney	" "
George W. Cable	" "
Mitchell Carroll	" "
Ralph Adams Cram	" "
Robert Fletcher	" "
Cass Gilbert	" "
Mary M. Newport	" "
Mrs. E. W. Pattison	" "
Henry Read	" "
Mrs. Charles Scheuber	" "
Marvin F. Scaife	Treasurer.
F. D. Millet	Secretary.
Leila Mechlin	Asst. Secretary.

Subscription \$1.50 a year in the United States, postage prepaid. Single copies, 15 cents. Advertising rates made known on application.

Address all business communications and subscriptions to The Business Manager. All literary and news communications to The Editor, 1741 New York Avenue, Washington, D. C.

VOL. I

OCTOBER 1910

No. 12

EDUCATE BY AMUSING

One of the insatiable desires of the human race is for amusement. To this desire the five and ten-cent theaters which are so popular at the present time cater solely. Within the past few years these cheap houses of amusement have sprung up like mushrooms in all the cities and towns of fair size in the United States, and statistics show their attendance to be enormous. Moving pictures are commonly the amusement they offer and it has been suggested by Mr. Dwight Perkins, of Chicago, that it might be possible to utilize these centers of entertainment for the diffusion of art education by introducing therein the exhibition of good reproductions of paintings, sculpture, architectural monuments and other works of

art. And, indeed, why not? The suggestion is not impractical. Art need not be injured by being popularized. The *Sistine Madonna* is none the less valuable because of having been reproduced in penny prints. The effort, furthermore, would not be fruitless nor commercially ill advised. The public, or that portion of the public that patronizes nickelodeons is by no means indifferent to beauty manifested by art. Newspaper publishers have discovered that cheap reproductions of famous paintings are an attraction the masses cannot resist—that "there is money in them." The word educational has a dull sound, but there is a possibility, as Mr. Percy MacKaye has pointed out in one of his essays on the Civic Theater, of educating by amusing. This is the opportunity the five and ten-cent theaters offer. For instance, there is reason to believe that the spectators at the majority of the moving picture shows would find genuine interest in a series of reproductions of the Library of Congress, taking pictorially a tour in this great show building. A similar tour in the Metropolitan Museum, New York, with certain exhibits displayed separately, might not prove unpopular. Certainly a series of pictures showing the evolution of a mural painting in the artist's studio and in the building for which it was produced would attract and hold attention. In fact there are almost innumerable ways in which art through this medium might be acceptably brought to the people. The Japanese for many generations have realized the value of visual instruction—we in America are but just approaching realization.

THE ARTS AND CRAFTS

It is no secret that the phrase "arts and crafts" has, through perversion, lost its true significance. Comment was made upon the fact in an editorial in a recent issue of *Handicraft*, the organ of the National League of Handicraft Societies. But who is to blame and what is to be done about it? Some may lay the responsibility at the door of the manufacturers

who have thus incorrectly designated certain of their wares. But still more guilty are those arts and crafts workers who are insincere. There are scores of Arts and Crafts Societies scattered throughout the country which are merely social clubs, the members dallying with art as pastime. There are hundreds of persons who produce what is claimed to be arts and crafts work which is neither artistic nor craftsmanlike. Few, indeed, who enter the Arts and Crafts Schools are willing to study design seriously or give the requisite amount of time and patience to master any single craft. What wonder then that a large percentage of the arts and crafts product is poor in design, badly finished and distinctly inferior? Or that the term itself has in the minds of many become synonymous with that which is abnormal. Unless the craftsman can excel the machine he has no excuse for production. But that he is able to do this there can be no question. The hand-made object, if well made, must be superior to the machine-made product. No machine can produce art, for this is the expression of personality—that touch which betokens loving and intelligent manipulation of medium. It is for the craftsman to advance the standard of machine manufacture, not degrade it. It is for the Arts and Crafts Societies to make sharp distinction between work which is worthy and that which is inferior—between fancy-work and handicraft—between art and commercialism.

NOTES

REGISTRY OF LOCAL ART

A new line of activity has been initiated by the Museum of Fine Arts of Boston. This is the establishment and upkeeping of a Register of Public Art. The object of this register is to induce the preservation of public works of art by increasing their intrinsic value—that is, to draw attention to their existence by public record. The project was suggested by Mr. Benjamin Ives Gilman, Secretary of the Museum at Boston, in

a paper read at the fourth annual meeting of the American Association of Museums in Philadelphia, in May, 1909. In part he said: "Let American museums of art no longer confine their interest within their own walls. Let each take its neighborhood for its province, acquiring and imparting information about any local works of art, public or private, whose owners may offer them for the purpose. A knowledge of what we have is the necessary and often sufficient condition of its preservation; and museums may thus indirectly make the circles of their conservative activity complete. * * * In pursuance of this purpose, the museum would schedule, investigate, and popularize any specimens of fine art in its neighborhood which the owners might offer and the museum think worthy. So registered, they would be certified as public exhibits, or as available for public exhibition under conditions agreed upon between the owner and the museum, the owner retaining entire control and the museum accepting no responsibility. * * * Five good results might be anticipated from the acceptance by museums of this new duty. (1) The museum would be connected with current artistic production permanently and healthily. (2) The museum would appear in its true light as purely an agency of conservation, offering asylum to waifs and strays of art, but equally interested in the security of works still in their places. (3) Architecture, the third and chief of the material arts, would be brought within the circle of museum interests. (4) The proposal adds to the present museum what might be called an outdoor department. (5) The scheme would ensure to the museum a permanent source of enrichment. A probable result of the registry and publicity of outside objects under museum auspices would be their frequent transfer to the museum for permanent enjoyment by the public."

In October, 1909, a note of invitation and explanatory essay were sent out by Mr. Arthur Fairbanks, director of the Museum of Fine Arts to a number of persons in or near Boston who were responsible as owners, or guardians, of